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On

Adaptation of Partition Holocaust and Trauma on Screen: A Pragmatic Approach (With Special reference to Khuswant Sing's Train to Pakistan, Amrita Pritam's Pinjar, Bhisham Sahni's Tamas, Bapshi Sidhwa's Ice Candy Man; and Salman Rushdie's Midnight's Children)

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Swami Ramanand Teerth Marathwada University, Nanded

By

Hanwate Prakash Uttamrao
Researcher

Under the Supervision of

Dr. Paigavan S. S.
Associate Professor of English
Dnyanopasak Shikshan Mandal's
Arts, Commerce and Science College, Jintur,
Dist. Parbhani- 431 509

Research Center: School of Languages and Literature S.R.T.M.U. Campus Nanded

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Adaptation of Partition Holocaust and Trauma on Screen: A Pragmatic Approach (With Special reference to Khuswant Sing's Train to Pakistan, Amrita Pritam's Pinjar, Bhisham Sahni's Tamas, Bapshi Sidhwa's Ice Candy Man; and Salman Rushdie's Midnight's Children)

The Partition of the Indian sub-continent can be said to have caused one of the great human tragedies of history. The figure of deaths; abductions; rapes and displacements went beyond measurement. It becomes difficult to reach the exact statistics of deaths and destruction. Today, even after six decades of the happening neither the trauma has stilled nor has the pain lessened. The decision to divide the sub-continent into two separate nations India and Pakistan led to one of the ghastly episodes of violence the world had ever seen. Thousands of men from both sides were massacred, women raped and abducted, children mutilated, riots, atrocities, human genocide property destroyed. The Partition is still an unsettled debate.

This shame and agony of the Partition finds expression in many Indian novels. Taking an aerial view of the novels in English related to the Partition theme. Since the province of Punjab was the first to face and witness the holocaust and trauma of Partition, the writers of this region were naturally first to respond to the tragedy in various literary endeavors. Most of these novels, in their own way recreate the situation of the Partition and its aftermath.

In most of these novels 'hatred' is not a permanent situation. It is actually caused by certain situation. But finally, love, affection and goodness win over hatred. As for writers like Khushwant Singh, Amrita Pritam, Bhisam Sahani and Bapsi Sidhwa has themselves been witness to these treacherous historical moments. They have narrated the tales as the eye witness to the episode of the Partition and felt it with their own broken heart. But they look at the Partition from a philosophical point of view rather than blame anyone for the Partition directly. They have selected their characters from different levels and classes of life. Their characters, for example, are a local dacoit, ayah (maid servant), peasant, child prostitute, grain merchants, tanner, political and religion leaders, sweepers, cooks, man selling ice-candy, sophisticated rich Parsee family, District Magistrates, British Deputy Commissioners and many others. The writers have selected ample of such characters for a variety of actions and reactions as the causes and effects of the Partition.

Many authors have incorporated the holocaust, trauma and sufferings during the partition. Khushwant Singh, Amrita Pritam, Bhisham Sahani, Salman Rushdie and Bapsi Sidhwa are distinguished signatures in the arena of English literature who have published

novels based on the theme of partition. They have portrayed the traumatic picture of that time making us to feel the pain of humanity. The holocaust, trauma and agony experienced by people have found its voice in the literature of partition by many notable and distinguish authors. Thus the present study focuses upon the literature of partition with special reference to the holocaust and trauma adaption on screen in the writings of many novels, the present study deals with Khushwant Singh's *The Train to Pakistan*, Amrita Pritams *Pinjar* Bhisham Sahni's *Tamas,* Salman Rushdi's *Midnight's children*, and Bapsi Sidhwa's *Ice-Candy Man*.

There have been various attempts to reconstruct the experiences of the Partition in different forms. Artistic attempts such as creative writing, motion pictures, songs, paintings etc. form a group. This group is in one or the other way connected to another group constituted of historical writings, interviews, memoirs, research work etc. Of these, the form film, cinema, television serial or motion picture play an equally major role compared to fiction writing.

Film media is an instrument of entertainment as well as mass education and, therefore, it is widely used by the producers and the directors. The novels have provided outlines for the successful films e.g. These are Govind Nihalani's ***Tamas*** (1986), a tele-serial (later released as a film) based on Bhisham Sahni's Award-winning novel by the same name; Pamela Rooks's ***Train to Pakistan*** (1998) based on Khushwant Singh's novel with the same title; Amrita Pritam's ***Pinjar*** novel with the same title;, Salman Rushdie's ***Midnight's Children***, Deepa Mehta's *1947:* ***Earth*** (1998) based on Bapsi Sidhwa's ***Ice-Candy-Man***.

Novel is defined as a long narrative in prose in which characters and actions are representative of the real life. Film is also a narrative that combines both theatrical and dramatic elements. The novel and the film imitate life. To a great extent, the novel and the film are complementary to each other because they are basically fictitious creations. However, both are independent forms of art. In a sense, film adaptation is based on a story, novel or any other work of art. Most of the films are based on novels. Novels offer ready plots and stories for filmmakers. Adapting novels for films is a well-known phenomenon in film industry. Recently, Mohit Suri has adapted the novel *Half Girlfriend* (2014) by Chetan Bhagat for the film *Half Girlfriend* (2017).

Moreover, the novel and the film are different in terms of the structures, perception and the narrative. Hence, it seems rather difficult to judge the relevance of the novel or film. However, the deviations help to come over this difficulty. In a sense, film adaptation is a Janus faced art where cinematic transformations become inevitable when a novel is successfully adapted for the film. Novel is a lingual medium while film is a visual and

moving art. Film provides an abundance of details to the spectators through major verbal and nonverbal devices of light, inflections of color, images, symbols, music, camera, physical expressions, aesthetic facets, hermeneutical nuances and literary criticism as well as commercial considerations.

Screen adaptations of the novels and other literary forms like short stories, plays etc. are comparatively unexplored areas because these highlight Literature on one hand and Fine Arts on the other. Nowadays, entertainment has become the fourth basic need of the human beings and its importance is increasing day by day.

The film adaptation of a novel in term of making the film the best carrier of more refined meaning to understand the film in its multiple aspects like scene, sight, character, plot, story and the dominant themes to perceive deep rooted truths and philosophy and the prosperity of human life.

Nature of Problem

1. How is holocaust and trauma of partition portrayed in the select fiction?
2. How is holocaust and trauma of partition adapted on screen in the selected fiction?
3. It would be investigated if there is any significant difference (we witness) between the successful novels and their film adaptations.
4. To what extent the pragmatic approach will help to examine the film adaptations of a novel in terms of making the film the best carrier of more refined meaning to understand the film in its multiple aspects like scene, sight, character, plot, story and the dominant themes?
5. It would be studied if the change of medium aims at preserving the content and meaning of the literary source and if the change is inevitable? And if so, does it involve changes on many levels and to varying degrees?
6. Does a dynamic development take place while the novel is adapted? Since in the process of adaptation many minds are involved - a film is made a complex interplay of minds.

Hypothesis

1. It is assumed that the fiction of Khushwant Singh, Bhisham Sahani, Amrita Pritam, Bapsi Sidhwa and Salman Rushdie reflect Holocaust and Trauma of Partition.
2. The novel and its screen adaptations have notable conformities and disparities. The novel-reader relationship is different from that of the film-viewer relationship.
3. The screen adaptations have influenced and increased the readership of the novels and consequently the novels tempted and captivated the readers to see the films.

4. When a novel is adapted for the film, necessary and appropriate changes (pragmatic) are made in terms of making it suitable for the taste and understanding about expanding the scenes, sights, characters, plot, story, situations and thematic concerns.

Objectives

1. To Study Partition Holocaust and Trauma in selected novels.
2. To understand Holocaust and Trauma of partition its representation of social problems through a screen adaptation.
3. To study how novelistic description is converted into cinematic sequence that reflects the theme.
4. To explore some of the most important modern screen adaptations of Indian fiction.
5. To study literature through films and vice versa.
6. To study the pragmatic approaches of the aforesaid film adaptations.

Research Methodology

The research project decisively aims at exploring the crucial changes brought in the process of film adaptation. Therefore, the methods of research have been descriptive, interpretative, analytical, comparative, critical and evaluative. Consequently, the MLA and the APA style sheets have been followed for references.

Scope and Limitations of Research

This research would deal with the literary contribution of five authors including Khushwant Singh, Amrita Pritam, Bhisham Sahani, Salman Rushdie and Bapsi Sidhwa's fiction. The select fiction comprises ***Train to Pakistan*** by Khushwant Singh, ***Tamas*** by Bhisham Sahani, ***Pinjar (The Skelton)*** by Amrita Pritam, ***Midnight's Childern*** by Samlan Rushdie and ***Ice Candy Man (Cracking India)***, by Bapsi Sidhwa would be considered for detailed analysis.

Consequently an attempt would be made to study Screen adaptation of these authors fiction and how it reflects, showcase on screen holocaust and trauma of partition. In short, this research would be restricted to the select fiction.

Contribution to the Branch of Knowledge

The present exploration of novels in the perspective of screen adaptation would be widely essential to comprehend the importance of Partition fiction, holocaust and trauma. Partition issues need to be explored because they define not only our past in crucial ways but also our collective future. There are diverse approaches to the study of literature, however, Screen adaptation; a recently emerged approach to fiction would generate consciousness about the contemporary literature. Screen adaptations of the novels and other literary forms like short

stories, plays etc. for films are comparatively unexplored areas, especially, in the context of ***Train to Pakistan***, ***Tamas, Pinjar***, ***Midnight's Children*** and ***Earth*** these highlight literature on one hand and fine arts on the other. The Pragmatic approach, therefore, is very significant for the readers-cum-viewers for it contributed the reader and the audience to comprehend the multiple and essential transformations in the process of adaptation. The pragmatic approach will help to examine the film adaptations of a novel in terms of making the film the best carrier of more refined meaning to understand the film in its multiple aspects like scene, sight, character, dialogue, plot, story and the dominant themes. The transformations and deviations in the process of adaptation will help the academicians to perceive this intricate theoretical, communicative as well as creative potency of the filmmaking. Besides, this study will help to perceive whether the intended meaning of the writer is perfectly reproduced to a wider range or otherwise in the film adaptation. This study would expose. Thus, this study would be helpful to.

Chapter Scheme

CHAPTER 1. INTRODUCTION
CHAPTER 2. *TRAIN TO PAKISTAN* AND *PINJAR*
CHAPTER 3. *TAMAS* AND *ICE-CANDY MAN*
CHAPTER 4. *MIDNIGHT'S CHILDREN*
CHAPTER 5. CONCLUSION

Chapter I

Introduction

This introductory chapter would be divided into three sections. The primary and first section would introduce the concept Holocaust and Trauma of partition in detail. Besides, a number of co-related concepts like Massacre, Riots, Atrocities, Human genocide, religion, caste, creed, rape involved during partition, woman's suffering, would also be studied.

The second section would be a sweeping historical survey of the developments of screen adaptation. It deals with 'novel' as a form of literature. It is introduced with its origin and development, its type, structure and introductory history. The film is described in its properties and comparative analysis is presented along with its relation with society and culture. This throws light on the interrelationship between the novel and the film. It also discusses a few film theories, the concept of film adaptation in terms of process, creativity and inevitable transformations to suit the taste of the viewers. This process also analyses the

process of translation of narrative while adapting a fiction to film and lays stress on screenplay writing, fictional narrative, film and time, place, motion, language, style, effects of sound, silence, music, and light as well as editing. Besides, the section is focus on how fiction and films reflected or showcase Holocaust and Trauma of Partition on screen.

The third section deals with the conceptual analysis which briefly discusses pragmatics, pragmatism, pragmatic criticism and pragmatic approach so as to put a dividing line between them. In addition to this, hermeneutics has been discussed briefly to understand the nuances of language employed to make it an important vehicle of carrying feelings and emotions.

Chapter II

TRAIN TO PAKISTAN AND *PINJAR*

Khushwant Singh, his ***Train to Pakistan*** is considered the first comprehensive treatment of the Partition in Indian English literature. Singh has himself experienced the Partition holocaust. In this novel, Singh portrays the impact of Partition on a village community on the border of India – Pakistan and how a train full of dead bodies from Pakistan brings an abrupt end to a long communally shared history. Under the shadow of Partition, Singh creates a story of love and romance. Jugga alias Juggat Singh, a local dacoit, is in love with Nooran, a Muslim girl of the same village, Mano Majra. He sacrifices his own life and saves a train going to Pakistan to save his beloved Nooran, who is travelling by the same train.

Amrita Pritam was an Indian writer and poet. Pinjar is 1950 Punjabi novel translated by Khushwant in to English (***The Skelton)***. The Skelton presents the existential dilemma of women during the partition, tests and analysis of both community and individual level. It is the story of Hindu Girl, Pooro to be marrying soon, is abducted by a Muslim man. Not accepted back by her family, she finally marries Rasheed and settles in Pakistan. During the chaos of Partition, she as Hamida with Rasheed saves Laajo, her Hindu fiancés sister from a Muslim family. By then community has changed the attitude and readily accepts Laajo and invites Pooro back. But Hamida opts for Pakistan and Rasheed as her home.

The Skelton is believed to be the best novel written with backdrop of partition of India. The narration is interpreted in the context of pragmatic approach. The deviations in the plot, story, character, scene and the narrative technique are compared with the projections in the film from the diverse angles. It is found that the pragmatic transformations made the film

multidimensional. The film is capable enough to leave an everlasting impression upon the viewers.

Chapter III

TAMAS AND *ICE CANDY MAN*

Bhisham Sahani, the most influential and outstanding writer from the partition literature, advocates Trauma of partition through the fictions *Tamas*. Basically, imperialistic power has destructive consequences for ethnic people and nature around the universe. Bhisam Sahani's *Tamas*, thematically divided into two parts, and is remarkable for its unbiased portrayal of communal fanaticism and crippling effects of Partition. Nathu, a lower caste person is hired to kill a pig for five rupees by Murad Ali, the elite class. The carcass of the pig, next day, is found on the steps of the mosque. This stirs the communal and religious feelings killing innocent people as the victims. The second part deals with the impact of the Partition on individuals. Harnam Singh and his wife Banto are given temporary refuge by a Muslim family. Finally they become witness to hundreds of deaths at their daughter's village. Richard, the British officer reflects the shrewd imperialism.

Tamas is an outstanding outcome of the pragmatic transformation achieved with the sense of creativity. The use of language, symbols and images as well as narratology, has been found the crux of pragmatics to achieve expected results.

Bapsi Sidhwa is a Pakistani novelist of Parsi descent who writes in English and is resident in the United States. She is best known for her collaborative work with Indo Canadian filmmaker Deepa Mehta: Sidhwa wrote both the 1991 novel *Ice Candy Man* which served as the basis for Mehta's 1998 film *Earth*. Bapsi Sidhwa's *Ice-Candy Man* is remarkable for the narrative technique it employs and as a novel by a Pakistan settled Parsee female writer. Set in and around Lahore, it is the story of a Parsee girl Lenny. Her bosom friend is her 18 years old Hindu Ayah who has admirers from all communities unified around her. But the whirlwind of Partition disturb their peace and unity. The communal riot does not even spare the ever admired Ayah. She is abducted by her biggest admirer the Ice-Candy man. He later on marries her. But finally she is helped by Lenny's family to leave Pakistan for India.

Ice Candy Man represents British army, Lenny (a child character in the story) represents nation. Sidhwa's novel deals with the partition of India and its aftermaths. This is the first novel by a female novelist from Pakistan which describes the fate of people

in Lahore. The novel deals with "the bloody partition of India through the eyes of a girl Lenny growing up in a Parsee family, surviving through female bonding and rebellion."

Film *Earth* Set in and around Lahore, it is the story of a Parsee girl Lenny. Her bosom friend is her 18 years old Hindu Ayah who has admirers from all communities unified around her. This narration is interpreted in the context of pragmatics prospective. It is found that the pragmatic transformations made the film multidimensional. The film is capable enough to leave an everlasting impression upon the viewers.

Chapter IV

MIDNIGHT'S CHILDREN

Sir Ahmed Salman Rushdie, born 19 June 1947 is a British Indian novelist and essayist. His second novel, *Midnight's Children* (1981), won the Booker Prize in 1981 and was deemed to be "the best novel of all winners" on two separate occasions, marking the 25th and the 40th anniversary of the prize. Much of his fiction is set on the Indian subcontinent. He combines magical realism with historical fiction; his work is concerned with the many connections, disruptions, and migrations between Eastern and Western civilizations.

Midnight's Children follows the life of a child, born at the stroke of midnight as India gained its independence, who is endowed with special powers and a connection to other children born at the dawn of a new and tumultuous age in the history of the Indian sub-continent and the birth of the modern nation of India. The character of Saleem Sinai has been compared to Rushdie. However, the author has refuted the idea of having written any of his characters as autobiographical, stating, "People assume that because certain things in the character are drawn from your own experience, it just becomes you. In that sense, I've never felt that I've written an autobiographical character.

Almost exactly three months after Rushdie's birth, Pakistan and India achieved their long-awaited independence when, at the stroke of midnight on August 14 and 15, respectively, power was transferred from Great Britain to the sovereign governments of each country. The period that immediately followed independence proved tumultuous. Political and social tensions between Hindus and Muslims caused not only the division of India into two separate countries a calamitous event referred to as Partition but also wide-scale riots that claimed hundreds of thousands of lives. The violence that accompanied independence was a prelude to the multiple wars, coups, and governmental abuses that plagued the area in the years that

followed. The political upheaval and constant threat of violence that marked the first three decades of independence forms the backdrop for *Midnight's Children*, Rushdie's most celebrated novel. Like Rushdie himself, Saleem, the narrator of *Midnight's Children*, is born on the eve of independence, and the events of his life closely parallel events in the development of both India and Pakistan. Most of Rushdie's novels concern themselves, to some extent, with the character and history of these two major South Asian nations and describe the various, often violent struggles between different religions, classes, languages, and geographical regions. In the thirty years following independence, India and Pakistan fought three separate wars: two over Kashmir, and one over the creation of an independent Bangladesh. The wars produced millions of refugees, claimed thousands of lives, and led to a nearly permanent state of tension between the two countries.

Chapter V

Conclusion

The chapter would be the summing up of the arguments, findings and observations recorded in the earlier chapters. It would pinpoint and elaborate the findings leading to select texts in context. It would also throw light on to what extend holocaust and trauma of partition adopted on screen. Besides, possible areas for the further advanced research are also suggested.

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